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*The Kwannon by Kano Motonobu 1477-1559*

During the Kamakura (1190-1337 A. D.) and Ashikaga periods (1337-1582 A. D.), when the different powerful princes were almost constantly engaged in warfare one with another, the condition of the people at large was a miserable one. During the latter part of the sixteenth century, however, Taiko Hideyoshi, himself of humble birth, succeeded in overcoming the different rebellious elements and welded them together into the united Japan which the Tokugawa Shogunate governed in peace until the restoration of 1868. Hideyoshi, and after him Tokugawa Iyeyasu, developed a vast system of roads and canals, encouraged agriculture and commerce, instituted a school system, and encouraged the people at large as well as the now

unoccupied Samurai in the celebration of popular festivals, the enjoyments of the theatre, etc. Under the new economic conditions wealth began to accumulate, and many artists, trained in the old schools, turned their skill first to the decoration of Hideyoshi's gorgeous palaces and afterwards to the portrayal of popular life and customs. It is true that, side by side with the earlier Buddhist School, the historical Tosa School (one of the finest examples of which is on exhibition in the case under the windows in the second room described) had in brilliant color devoted itself to recording scenes from court and military life, but, like those of the Indian and Chinese Schools, its artists confined themselves to the service of the aristocracy. It remained for the new Ukiyoe School to portray the current diversions of the people.

F. G. C.

### Mr. Henry C. Frick's Pictures

AT the invitation of the Museum, Mr. Henry C. Frick has kindly consented to loan a number of pictures from his collection for exhibition during the first fortnight of December. The pictures have been installed in the First Modern Room. On the afternoon of December 1 the Annual Subscribers to the Museum were invited to a private view of the exhibition, which was opened to the public on the following morning. The Museum gladly accedes to the condition named by Mr. Frick, that admission to the gallery containing his pictures shall be free to the public, excepting on Mondays. On pay days access to the rest of the Museum may be obtained on payment of the usual admission fee.

The pictures shown are the following :

Rembrandt :

- 1 Portrait of Himself.
- 2 The Polish Rider.
- 3 A Young Painter.

Hals (Franz) :

- 4 Portrait of an Artist.
- 5 Portrait of an Old Lady.
- 6 Bürgermeister.

Hobbema :

- 7 View of a Woody Country.

Ruysdael (Jacob Van) :

- 8 Waterfall.
- 9 View in Amsterdam.

Cuyp :

- 10 Dort (Sunrise on the Maas).
- 11 Herdsman and Cows.
- 12 Fishing-Boats.

- Cappelle (Jan van de):  
13 Harbor of Amsterdam.
- Ostade (Isaac van):  
14 The Halt at the Inn.
- Ver Meer of Delft (Jan):  
15 The Music Lesson.
- Terburg (Gerard):  
16 Portrait of a Lady.
- Van Dyck:  
17 Franz Snyders.  
18 Margaretha Snyders.  
19 Canevari.  
20 Marchesa Giovanna Cattaneo.
- Il Greco:  
21 Portrait of St. Jerome (?).
- Velasquez:  
22 Queen Mariana of Spain.
- Titian:  
23 Pietro Aretino.
- Reynolds:  
24 Lady Skipwith.  
25 Lady Elizabeth Taylor.  
26 Sir George Howland Beaumont.  
27 Lady Margaret Beaumont.
- Gainsborough:  
28 Mrs. Hatchett.
- Romney:  
29 Lady Hamilton (Nature).  
30 Countess of Warwick and Children.  
31 Miss Harford.  
32 Mary Finch Hatton.
- Raeburn:  
33 Mrs. Cruikshank.
- Lawrence:  
34 Lady Peel.
- Hoppner:  
35 Miss Byng.
- Constable:  
36 Cathedral of Salisbury.
- Turner:  
37 Calais Harbor.  
38 Van Goyen looking for a Subject.  
39 Mortlake Terrace.
- Nattier:  
40 Hon. Elizabeth Hamilton.
- Millet:  
41 Woman Sewing by a Lamp.
- Troyon:  
42 Pasture in Normandy.

- Corot:  
43 L'Etang.  
44 Lac de Garde.  
45 Ville D'Avray.  
46 Le Lac.
- Rousseau:  
47 The Village of Becquigny.
- Diaz:  
48 La Mare aux Vipères.
- Daubigny:  
49 Les Laveuses.
- Dupré:  
50 La Rivière.

### Notes

IN JUNE, 1909, the First Church of Lynn, acting through Mr. George H. Martin, made the first response to the proposition for an exhibition of early church silver at the Museum by loaning seventeen pieces. Since that time eighty-one churches have sent all, or part, of their silver to be recorded and photographed by the Museum.

In July of this year Mr. E. Alfred Jones of London, author of "Old Royal Plate of the Tower of London," came to America to study the collection at the Museum as material for his projected volume on early American church silver. Until the exhibition takes place in July next, one piece from each church will continue to be shown in the Eighteenth Century Room.

SUNDAY DOCENT SERVICE. The following talks and circuits have been given during September, October, and November:

September 4. Mr. Vesper L. George, in the Nearer Orient Room, on Ornament and Design. Mr. J. Arthur MacLean, Circuit through the Chinese Rooms.

September 18. Mr. Sidney N. Deane, in the Fifth Century Room, on Greek Sculpture of the Fifth and Fourth Centuries. Assistant Professor Henry L. Seaver, in the East Picture Gallery, on Auguste Rodin.

October 2. Mr. Langdon Warner, Circuit through the Chinese and Japanese Department. Mr. Charles K. Bolton, in the Library, on The Pictures of Rembrandt Illustrating His Home Life.

October 16. Mr. Morris Carter, in the Third Modern Room, on The Impressionist Painters, especially Manet and Monet. Mr. Benjamin Ives Gilman, in the West Court, on The Medici Tombs.

October 23. Mr. William H. Kennedy, in the Græco-Roman Gallery, on Roman Portrait Busts. Assistant Professor Henry L. Seaver, in the Print Study, on Woodcuts of Hans Holbein.

November 6. Professor Thomas Whittemore, in the Rotunda, on The New Reredos for Detroit Cathedral. Professor Ralph Barton Perry, in the